BACONIANA

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EDITORIAL.

THE Council of the Bacon Society has decided to publish BACONIANA twice yearly for the present, in April and October if it is possible. It has been thought preferable to do this rather than to reduce the size of the journal.

In the calamity which has fallen upon us all, it is not surprising that the publication of BACONIANA should be difficult; rather is it surprising that it is not impossible.

It is hoped that BACONIANA may afford a well-deserved and necessary relaxation from the stress and strain to which in one form or another we are all of us subject, and that for a time readers may find it possible to interest themselves in literary and historical problems that arose more than three centuries ago, but which still retain sufficient vitality to stimulate enthusiasm and research.

Owing to the difficulties of transport and the black-out regulations, the Bacon Society commemorated the anniversary of the birth of Francis Bacon by lunching at the Society's headquarters at Canonbury Tower, once his home. Notwithstanding the war and its ever insistent claims upon time and energy, over forty guests attended the function, including several distinguished visitors, to honour the memory of one whom Miss A. A. Leith, who occupied the chair, described as probably the greatest Englishman who ever lived.

Dr. Dover Wilson, lecturing to the Edinburgh City Business Club last November told his audience that the Baconian theory of the authorship of the Shakespeare plays was now more or less moribund; it had lost itself and got bogged in the sands of cipher. We think that here is yet another example of wishful thinking. The Bacon Society

was formed in 1885 and has remained in existence for fifty-four years, during the whole of which time, except for a short period in 1918, it has regularly published BACONIANA. It has arranged monthly lectures at its Headquarters, Canonbury Tower, Prince Henry's Room in Fleet Street, and elsewhere in London. Its membership is scattered all over the world; there are regular subscribers and contributors to BACONIANA in countries as far apart as the United States and Belgium, and, before the War, it had correspondents in Germany. As a result of gifts and bequests, the Society possesses a fine library of Elizabethan literature. Its late President, Sir Edwin Durning Lawrence, sent his book, Bacon is Shakespeare, to every public library in the world and of one of his pamphlets over a quarter of a million copies were circulated. The Society itself, as well as several of its members, have been responsible for the publication of valuable contributions to the controversy and we should have thought this some little evidence of its vitality and the vitality of the cause which it has made its own. The Society has never availed itself of the cruder methods of modern propaganda, believing them entirely unsuitable to the discussion of what has been described as the greatest of literary problems and, while the "Baconian theory" can prove acceptable to authorities such as the late George Moore and Sir J. M. Barrie, it has little to fear from the denunciation of Dr. Dover Wilson and others committed either by prejudice or scholastic tradition to the orthodox view.

There are few more difficult to convince than the obstinate critic who has been absorbing traditional and orthodox views of any subject during his life. The Stratford Shakspere has now become a vested interest and we all know how difficult it is to destroy a vested interest. Shakspere has been a public institution for some hundreds of years.

Dr. Dover Wilson in the address referred to spoke of the efforts of modern scholars to reconstruct an outline of the life of Shakspere, but he did not record their complete failure to reconcile the banal life story, so far as it is known, of the Stratford actor with the Shakespeare whom he

describes as "the greatest and most sensitive poet in the world." There is nothing in the orthodox biography to correspond with the Shakespeare the plays reveal.

It is not the Baconian theory which is moribund—it is the Stratford myth.

The plays, Dr. Dover Wilson proceeded, came from the theatre. This to his mind is an absolute certainty. They were written for rehearsal. We would ask Dr. Dover Wilson, "whose job in leisure moments is," he said, "to edit the text of the Shakespeare plays," how is it that the Great Folio of 1623 was itself an immense work of revision? This has never been denied. Fleay, the great authority on the chronology of the plays, writes (*Life of Shakespeare*, 1886, page 128), "There is not a play that can be referred even on the rashest conjecture to a date anterior to 1594 which does not bear the plainest internal evidence of having been refashioned at a later time." The early quartos were altered and passages excised and the plays generally improved for reading rather than for performance. No other contemporary plays were recast in this way.

Again, how is it that seven years after the actor's death we find one hundred and sixty lines in the Folio version of *Othello*—their authenticity has not been questioned—which were not included in the Quarto of the year before, in which form the great Tragedy first appeared? Why were not the additional lines printed in the Quarto?

This is one example of many. The case of *Richard III* is even stronger. Between the Quarto edition (1622) and the Folio of the next year we find considerable difference. Nearly 2,000 lines have been re-touched and 193 new ones added. The Folio version was based on that of the Quarto published six years after the actor's death. A period of seven years intervened between this and the appearance of the *Merry Wives of Windsor* in the Folio and of three between that and the publication of the comedy in quarto—yet in the Folio the text was re-written and 1081 lines added. That Shakspere left all these corrections and additions in MS. seems in the highest degree improbable.

It is much more likely that the real Shakespeare was one who wrote and re-wrote some of his philosophical works four or five times, who finally revised his Essays only a year or so after the First Folio appeared, and whose manner indeed was, as he wrote, "Ever to alter when I add; so that nothing is finished till all be finished."

It is interesting to note that Dr. Dover Wilson repudiates the testimony of Heminge and Condell who declared that they received the Shakespearian MS. with scarce a blot on the papers from a Shakespeare who in his writing (whatsoever he penned) never blotted out line. We must leave Dr. Dover Wilson to reconcile these statements of the two actors and of Jonson with his own absolute certainty the MS. came from the play house. We think it much more probable their origin was either a scrivener's office or the Twickenham scriptorium where Francis Bacon kept his "good pens."

The pamphlet entitled *The Stratford Birthplace* recently published by the Bacon Society attracted front page notice in the *Times Literary Supplement* of the 3rd February under the rather curious caption "Bacon's Mother."

The object of the pamphlet was to expose the folly of the claim that the premises at Stratford now shown as such were the birthplace of William Shakspere, whose father for many years resided there, and *The Times* might have devoted a part of its valuable space to a reply—if reply it could have found. The Editor, however, preferred to write in the columns of the *Literary Supplement* of a man searching a dark room for a black hat which is not there.

We are not interested in the vagaries and perversities of the Oxfordians who, according to *The Times*, claim that Shakespeare was Elizabeth's child by the 17th Earl who for some reason chose to fasten the authorship of his own dramatic works on his son; but we think we are entitled to expect some degree of accuracy even in a writer who so far misrepresents the Bacon Society's pamphlet as to declare that "it contests the claim of a famous house to be a non-existent poet's birthplace."

Announcing a history of the Bacon-Shakespeare controversy by Logan Clendening (The Colophon, Vol. 1, No. 3, New York Pynson Printers) the *Times Literary Supplement* is inaccurate in stating that the suggestion of Bacon's authorship originated and has been largely perpetuated in America, and that the stock Baconian arguments were first thrown off by a Colonel Hart in a book entitled *The Romance of Yachting*.

Colonel J. C. Hart in an article entitled *The Ancient Lethe* in *The Romance of Yachting: Voyage the First* (New York; Harper & Bros.) published in 1848 argued that the facts known of the life of Shakspere so far as they *are* known are irreconcilable with Shakspere's authorship, but he suggested no other author. Colonel Hart, who was a lawyer and a journalist, had been anticipated by Lord Beaconsfield who, in 1837, in his novel *Venetia* makes Lord Carducis (a mask for Lord Byron) say "And Who is Shakespeare? We know of him as much as we do of Homer. Did he write half the plays attributed to him? Did he ever write a single whole play? I doubt it. He appears to have been a botcher up of old plays. His popularity is of modern date: and it may not last; it would have surprised him marvellously."

This is the first mention of the doubt of the Stratford Shakespere's authorship in modern English literature. The foregoing extract from *Venetia* is an amplification of a passage in Medwin's *Conversations of Lord Byron*, published in 1824. "How few" said Byron "of what are called Shakespeare's plays are exclusively so! And how at this distance of time, and lost as so many works of that period are, can we really separate what really is, from what is not his own?"

Neither Disraeli nor Byron went further than to doubt whether Shakspere wrote the whole of the plays attributed to him. Colonel Hart took up a different standpoint. He wrote, "He (Shakspere) was not the mate of the literary characters of his day, and none knew it better than himself. It is a fraud upon the world to thrust his surreptitious fame upon us. The enquiry will be, 'Who were the able

literary men who wrote the dramas imputed to him?' The plays themselves, or rather a small portion of them, will live as long as English literature. The authorship of the plays is no otherwise material to us than to enable us to render exact justice; but they should not be assigned to Shakespeare alone, if at all.''

It was not until January, 1856, that an article appeared in *Putnam's Monthly* by Miss Delia Bacon, entitled ''William Shakespeare and his Plays.'' By inference only she indirectly suggested that Bacon might have been the real Shakespeare: in September of the same year an Englishman, Mr. W. H. Smith, published as a pamphlet a letter he had previously written to Lord Ellesmere under the title *Was Lord Bacon the Author of Shakespeare's Plays*? Prior to the publication of his letter, Mr. Smith stated he had not seen Miss Bacon's article. The pamphlet was reviewed in the *Literary Gazette*, September 1856. Miss Delia Bacon published her *Philosophy of the Plays of Shakespeare Unfolded* in 1857, in which she developed the theory that the plays were written by a secret society under the leadership of Sir Walter Raleigh. Members of this society were Francis Bacon, who was responsible for the philosohpy, the Earl of Oxford, Lord Paget and Lord Buckhurst. It was to this book that Nathaniel Hawthorne wrote a sympathetic preface in which he accepted Mr. Smith's statement and admitted that his treatment of the subject differed widely from that adopted by Miss Bacon. Mr. Smith published his Book *Bacon and Shakespeare* in 1857, and it was as a result of his arguments that Lord Palmerston accepted the ''Bacon theory.'

That Bacon was the real Shakespeare, therefore, seems in modern times to have been first argued by an Englishman, and the theory was *not* thrown off by Colonel Hart, did *not* originate in America, nor has it been largely perpetuated (*sic*) there.

From America comes, according to *Cavalcade*, another sensational revelation. Mr. C. W. Barrel claims that by

means of the application of infra red and X-ray photography to the authentically accepted paintings of Shakespeare it is possible to prove beyond doubt that William Shakespeare was really Edward de Vere, Lord Oxford.

There are, to begin with, no authentically accepted paintings of Shakspere.

The claim that the infra red camera can detect certain distinguishing features in these "portraits," which are no portraits, is as ridiculous as is the claim that a signet ring worn by Shakspere, when restored, bears the wild boar device of the Earls of Oxford.

Mr. Percy Allen hastened to applaud Mr. C. W. Barrel in a letter addressed to the editor of *Cavalcade*. Mr. Allen claims that his conclusions that Edward de Vere was "William Shakespeare" are confirmed by his friend's brilliant experiment. The Oxford theory is confirmed by the discovery that the spurious portrait of an actor who was not the real Shakespeare conceals remnants of lettering of a family crest and a facial resemblance to the Earl of Oxford who was! How this can be said to identify the Shakespeare of the plays and poems, only Mr. Allen knows, and he does not explain.

A signet ring which cannot possibly be associated with the actor bears the wild boar device of the Earls of Oxford. What does Mr. Allen think this confirms?

Mr. Allen states that "it becomes the manifest duty of orthodox scholars, and professors, to explain, if they can, how it came about that the Oxford-Trentham group recognised this portrait of Queen Elizabeth's Lord Great Chamberlain, as being, also, a portrait of 'Shakespeare.'" We think that scholars, orthodox or unorthodox, will have something much better to do. It is not likely that any scholar would admit the identification of Oxford with any but an imaginary Shakespeare—a Shakespeare "of the mind—a false creation"—who did not write *The Tempest* —"a poor play," Mr. J. T. Looney, an early Oxford apologist calls it—but whose cousin Horace nineteen years after Oxford's death directed the First Folio enterprise!

We are reminded of the experiments conducted by Mr. W. S. Booth which he described in his remarkable book "The Droeshout Portrait of William Shakespeare," with the only "portrait of the poet known as William Shakespeare which can be unreservedly accepted, viz., the engraving of Martin Droeshout placed as a frontispiece to the First Folio." This Mr. Booth showed to be a combination of three portraits of Francis Bacon. The portraits of the two (?) greatest men of Elizabethan times were demonstrated to be anatomically identical. Twenty-seven composite portraits of Bacon were then taken with the Droeshout engraving as a base, portions of the Bacon portraits being overlaid. The results as proof of identity were astonishing. The portraits in question were reduced so that the distance between each pair of eyes was the same as that between each other pair. The Droeshout portrait of Shakespeare was then shown in combination with three portraits of Bacon so as to leave no doubt that both were derived from one and the same personality.

We think, and here without doubt the "Oxfordians" will agree with us, that with regard to all these discoveries so called, no further light will be thrown on the life, character and achievements of *the Poet* so long as researchers persist in assuming as axiomatic, and as the very basis of all these arguments and conclusions, the truth of the delusion that the author of the plays and poems of Shakespeare was William Shakspere of Stratford-on-Avon, who came to London in or about the year 1587. This appears to be opposed alike to reason and to commonsense. Here we are on quite orthodox ground—no one poet was responsible for all the contents of the Folio of 1623. That volume contained the work of several pens, but among them is the work of one Master Mind. Jonson, when he wrote of "My Beloved the Author," must have been well aware that there was no one author of the volume, but in truth and in fact several authors, although undoubtedly there was only one Shakespeare.

Who was the true Shakespeare? There was we think a group of men of genius and culture whose ambition it was

to do for English literature what the French Pléiades did for the literature of France. They concealed their identity under the mask name of "Shakespeare," which was in fact assumed by many inferior writers for reasons which are easily understood.

The great and most important thing is that those engaged in the work of research should dismiss all prejudice and all parti pris; steering clear, with an impartial mind, of what a well known orthodox writer has styled "an uncritical traditionalism," and ever bearing in mind the power of tradition to "narcoticise" common sense itself. If they will only do this we may hope that their researches may in due time be amply rewarded. Of the result we have no doubt.

ANNUAL GENERAL MEETING OF THE BACON SOCIETY INC.

On Saturday, 16th March, 1940, at 4 p.m., the Annual General Meeting of the Bacon Society was held at the Headquarters, Canonbury Tower, Islington, London.

After the Report and Accounts for the year 1939 had been adopted, the Officers for the ensuing year were elected as follows:

President: Mr. Bertram G. Theobald

Vice-Presidents.

Lady Sydenham of Combe
The Dowager Lady Boyle
Mr. Harold Bayley
Miss Alicia A. Leith
Miss Constance M. Pott

Chairman: Miss Mabel Sennett

Vice-Chairman: Mr. A. E. Loosley

Hon. Treasurer: Mr. Lewis Biddulph

Council:

Mrs. Vernon Bayley
Mr. J. W. Cairns
Mr. C. Y. C. Dawbarn
Mr. R. L. Eagle
Mr. Walter Ellis
Mr. Francis E. C. Habgood
Miss N. M. Mapother
Mr. Valentine Smith
Miss J. M. Walker
Mr. Percy Walters (Librarian)

At its next meeting the Council will elect an Hon. Secretary. This office is at present held by Mr. Valentine Smith.

BACON-SHAKESPEARE ANATOMY.

(Part IV.)

By W. S. Melsome.

THERE are other ways of expressing the passions of the mind without utterance. Some can argue pro et contra with their eyebrows at one and the same time:—

"*Some help themselves with countenance and gesture, and are wise by signs, as Cicero saith of Piso. . . "Respondes, altero ad frontem sublato, altero ad mentum depresso supercilio, crudelitatem tibi non placere.*" (*Essay* 26.) (With one brow raised to your forehead, the other bent downward to your chin, you answer that cruelty delights you not.)

"With one auspicious, and one dropping eye, . .
. . In equal scale weighing delight and dole."
(*Ham., I. ii.* 11, First Folio).

"*There was never any king . . . had greater and juster cause of the two contrary passions of joy and sorrow than his grace hath,*" (*Works VI, p.* 79); and, therefore, of having one eye elevated and the other declined.

"But, O, the noble combat that, 'twixt joy and sorrow,
Was fought in Paulina! She had one eye declined
For the loss of her husband, another elevated that
The oracle was fulfilled." (*W.Tale, V. ii.* 81.)

"*Antitheta are theses argued pro et contra.*" (*Adv., II*, 18. 8.)

An elevated eye is an argument pro, and a depressed eye is an argument contra. Bacon discoursing upon the passions of the mind, says,

"*Light displeasure or dislike causeth shaking of the head, frowning and knitting of the brows.*" (*Works II, p.* 569.)

"The widow likes him not, she knits her brows."
(*3H6, III.* 2. 82.)

"He knits his brow and shows an angry eye."
(*2H6, III. i.* 15.)

Some, again, can feign displeasure outwardly while inwardly delighted:

"Grata sub imo
Gaudia corde premens, vultu simulante pudorem."
(*De Aug. VI. iii*).

(Her face said, fie, for shame; but sweet delight possessed her heart in secret):

"How angerly I taught my brow to frown,
When inward joy enforced my heart to smile."
(*T.G.V., I*, 2. 62.)

"Since maids, in modesty, say 'no' to that
Which they would have the profferer construe 'ay'."
(*Ib. I*. 2. 55.)

Again, in that little piece of low comedy between Juliet's nurse and the mother:

"And, by my holidame,
The pretty wretch left crying and said 'ay'."
(*Romeo, I*, 3, 44.)

"Grata sub imo" is from the Latin translation of Theocritus (*Id. I*. 27, 70.) by Eobanus Hessus, Paris, 1546; see Works I, p. 683.

On the same page Bacon gives another quotation from Horace (*Sat. I*, 1, 66.)

"Populus me sibilat; at mihi plaudo."
(The people hiss me, but I applaud myself).

Hear what Hercules says:

"If any of the audience hiss, you may cry 'Well done Hercules!'" (*L.L.L., V*. 1. 143)

Julia's frown was surely a theatrical virtue, the test of which is, according to Bacon, "what persons would not do if they thought it would not be known" (*De Aug. VI, iii*). Would Julia have frowned if Lucetta had been absent? Would Hercules have troubled to crush the snake had there been no audience?

"*Knitting of the brows*" is the same as contracting them; and when a child is grieved, its whole face is contracted in one brow of woe; so, with a nation grieved at the loss of a popular king:

"To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe."
(*Ham. I. 2. 2.*)

Sometimes men with flawed hearts cannot weigh delight and dole in equal scale, and so it comes about that "*Many have died through great and sudden joy.*" (*Hist. Life & Death.*)

"His flaw'd heart,
Alack, too weak the conflict to support!
'Twixt two extremes of passion, joy and grief,
Burst smilingly." (*Lear, V. iii.* 196.)

(A) "*We know it hath been seen that excessive sudden joy hath caused present death.*" (*Syl.Syl.* 715.)

The remedy:—

(B)"Give me a gash, put me to present pain;
Lest this great sea of joys rushing upon me
O'erbear the shores of my mortality,
And drown me in their sweetness."
(*Pericles, V. i.* 193.)

"*When the senses are too exquisite and wandering they want narcotics, so likewise do wandering affections.*" (*De Aug. VI. iii., Antitheta.*)

A and B, taken together, are very interesting. In each, the word "present" has precisely the same meaning (instant or immediate); and a joy "rushing upon me" must be an "excessive sudden joy." In A we have "present death," and in B "present pain" as a means of preventing present death.

Diseases which require instant or immediate remedies must be desperate; and "Diseases desperate grown by desperate appliance are relieved, or not at all." (*Ham. IV*, 3, 9.) So in Nashe (*Vol. IV*, p. 27), "To desperate diseases must desperate medicines be applied"; and without a moment's delay:

"Then pause not; for the present time's so sick,
That present medicine must be minister'd,
Or overthrow incurable ensues."
(*K. John, V.*, 1, 14).

The same is expressed by Katharine in Henry VIII (1, 2, 65):

"I would your highness
Would give it quick consideration, for
There is no primer business."

"*The Italians note . . that he hath 'poco di matto'* (a little of the fool); *and certainly there be not two more fortunate properties, than to have a little of the fool, and not too much of the honest.*" (*Essay* 40.)

As to a little of the fool:—

"Stultitiam simulare loco sapientia summa est."
"To feign the fool, when fit occasions rise,
Argues the being more completely wise."
("Praise of Folly," Eras.; Translation by W. Kennet).
"This fellow's wise enough to play the fool."
(*T.N. III.* 1. 67.)

"Mallem delirus inersque videri,
Quam sapere et ringi."
(Praise of Folly, and Horace, Ep. II. 2. 126.)
"I'ad rather much be censur'd for a fool,
Than feel the lash and smart of wisdom's school."
(W. Kennet.)
"Better a witty fool than a foolish wit."
(*T.N. I.* 5. 39.)

"Misce stultitiam consiliis brevem."
(Praise of Folly, and Horace, Od. IV. 12. 27,)
"Short folly with your counsels mix." (W. Kennet.)
"*It was the constant practice of two great and prudent privy-counsellors, on whom the weight of the Kingdom chiefly rested, as often as they discoursed with their princes upon matters of state, never to end the conversation with what regarded the principal subject; but always to go off with a jest.*" (*De Aug. VIII. II, parabola X.*)
"After they closed in earnest, they parted very fairly in jest." (*T.G.V., II.* 5. 13.)
"*. . . and as the proverb runs, 'washing off their salt*

water discourses with fresh at the conclusion'.'' (*De Aug. VIII. II. parabola X.*)

''Your fair discourse has been as sugar,
Making the hard way sweet.'' (*R2, II.* 3. 6.)

''And if it end so meet
The bitter past, more welcome is the sweet.''
(*All's Well, end.*)

''It is highly politic to pass smoothly from jest to earnest, and from earnest to jest.'' (Exempla Antithetorum.)

''But turning these jests out of service let us talk in good earnest.'' (*As You, I.* 3. 26.)

''If a wise man contends with a fool, whether he be in anger or in jest, there is no quiet.'' (De Aug. VIII. II, parabola III). *The advice of Solomon is . . . . that we should not strive with the worthless; for here the match is very unequal, where it is no victory to conquer, and a great disgrace to be conquered. Nor does it signify if, in such a conquest, we should sometimes deal as in jest, and sometimes in the way of disdain and contempt; for what course soever we take, we are losers, and can never come handsomely off. But the worst case of all is, if our antagonist have something of the fool in him.''* (De Aug. VIII. II, parabola III.)

''Will you set your wit to a fool's?''
''No, I warrant you; for a fool's will shame it.''
(Troilus, II. 1. 93);

and, therefore,

'' He that a fool doth very wisely hit
''Doth very foolishly''; for he cannot
''come handsomely off''; and, ''if not,
The wise man's folly is anatomized
Even by the squandering glances of the fool.''
(As You, II. 7. 53-5.)

''Give occasion to a wise man, and his wisdom will be increased.'' (De Aug. VIII. II, parabola XXXII); but

''Those wits, that think they have thee, do very oft prove fools.'' (T.N., I. 5. 35);

''So that the person who thought himself endowed with this

wisdom, begins to question whether his preconceptions about it were not mere dreams and empty speculations.''
(De Aug. VIII. II, parabola XXXII.)

As to the second of those ''*two more fortunate properties . . . not too much of the honest*'' :—

''To be direct and honest is not safe.'' (Oth., III. iii. 378.)

''For honesty's a fool, and loseth that it works for.'' (Ib., 382.)

''The noble and true-hearted Kent banished!
his offence honesty!'' (Lear, I. ii. 127.)

''A brother noble . . . on whose foolish honesty my practices ride easy!'' (Ib. I. ii. 196.)

''What a fool Honesty is! and Trust, his sworn brother, a very simple gentleman!'' (W. Tale, IV. iv. 606.)

''But to return again to the *passions or sicknesses of the mind*.

Another *sickness of the mind* is jealousy:—

''A sickness caught of me, and yet I well.'' (W. Tale, I. ii. 398).

And ''*like to infection*'' :—

''How hast thou with jealousy infected
''The sweetness of affiance?'' (H5, II. ii. 127.)

And *as infection . . . tainteth*, what a miserable man was Posthumus to ''suffer Iachimo
''To taint his nobler heart and brain
''With needless jealousy!'' (Cymb., V. iv. 65.)

And equally miserable Leontes! and still more miserable Othello!

It is almost a rule, that whenever we come upon a passion or sickness of the mind which is ''like to infection'' in the plays, we find other reminders of Bacon not far away. In the last hundred lines of the First Act in the ''Winter's Tale'' there are seven of them:—

A. *Men may be known six different ways*:—

1. *By their countenances*.

6. *By the relation of others*. (*De Aug.*, VIII, ii.)

Polixenes saves his life by making use of these two, the first and last.

As to *the countenance*:—

There is no great matter in that old proverb, "Fronti nulla fides." (Trust not to a man's face.) (*Ib.*)

Polixenes:

"I do believe thee, I saw his heart in's face." (W.T., I. ii. 446.)

None more close than Tiberius, and yet Tacitus saith of Gallus, Etenim vultu offensionem conjectaverat. (He had seen displeasure in his countenance.) (*Adv.*, II. 23. 16.)

Polixenes:

"The king hath on him such a countenance
As he had lost some province." (W.T., I. ii. 368).

And this king, Leontes, infected with jealousy, speaks of

" the infection of my brains
"And the hardening of my brows." (Ib., I. ii. 145.)

We have just seen that *knitting of the brows* is a sign of displeasure.

B. As to *the relation of others*:—

"*Verior fama e domesticis emanat.*" (The truest character comes from domestics.) (*De Aug. VIII. ii.*)

It was from Camillo, the trusted servant of Leontes, that Polixenes came to know of *the sickness of the mind* which infected Leontes. Line 451 names the disease,—"This jealousy."

C. Again, "*Thought is free*" (*Promus*), and "*There is no prison to the prison of the thoughts which are free under the greatest tyrants.*" (Life I, p. 379.)

Polixenes:

"I beseech you,
"If you know aught which does behove my knowledge
"Thereof to be inform'd, imprison't not in
"In ignorant concealment." (Ib., I. ii. 394).
"Make not your thoughts your prisons." (A. & C., V. ii. 185).

D. Another reminder is the basilisk;

"*As the fable goeth of the basilisk, that if he see you first,*

you die for it; but if you see him first, he dieth: so is it with deceits and evil arts; which, if they be first espied they leese their life." (*Adv., II.* 21. 9.)

Polixenes:

"Make me not sighted like the basilisk." (W.T., I. ii. 379).

E. "*So in the fable of Achilles . . . expounded ingeniously but corruptly by Machiavel, that it belongeth to the education and discipline of princes to know as well how to play the part of the lion in violence.*" (Adv. II. 4. 4.)

Polixenes: "This jealousy
Is for a precious creature: as she's rare,
Must it be great, and as his person's mighty,
Must it be violent."

But the strongest reminder of Bacon is the obvious reference to Ecclesiastes X. i. in the following speech by Polixenes after hearing from Camillo that Leontes suspects him of being false and perfidious.

"O, then my best blood turn
To an infected jelly, and my name
Be yoked with his that did betray the Best!
Turn then my freshest reputation to
A savour that may strike the fullest nostril."

The 1611 Bible has "reputation" and "stinking savour."

It seems clear enough that Hamlet's pre-ghost speech is based upon Ecclesiastes X. i. It is, as already stated, a short discourse upon public and private folly, and is probably modelled upon the same plan as Bacon's "Essay of Envy," public and private, which was first printed in England in 1625. In this essay we see that *envy is a disease in a state like to infection . . . so, when envy (discontentment) is gotten once into a state it traduceth even the best actions thereof and turneth them into an ill odour*; and that this is borrowed from Tacitus. (Hist. I. 7.)

Drunkenness is also a disease in a state "like to infection"; and when this "heavy-headed revel" is gotten once into our state it traduceth our achievements though performed at height; takes the pith and marrow from our

attribute, and so causes our name to yield an ill odour.

So oft it chances in particular men, that when harsh rage or defect of manners is gotten once into a nobleman, it loseth men's hearts and beguiles him of commendation; and to beguile a man of commendation is but a degree short of "a blasting and a scandalous breath," (Meas., V. i. 122) which blackens reputation and so causes his name to yield an ill odour; and as it is in particular men, so it is in nations, that for some folly, fault or defect, "*the best actions of a state*," or the achievements of Denmark performed at height, *are taken in ill sense and traduced*: makes us traduced; *greatly diminishes their character and reputation*: takes the pith and marrow from our attribute, and causes our name to yield an ill odour.

And when perfidy is gotten once into a king, it turneth his freshest reputation to a savour that may strike the dullest nostril.

An infectious disease is more contaminating in its early than its later stages, and the same is true in morals; for we see that the example of very abandoned men injures public morality less than the example of men in whom vice has not yet extinguished all good qualities. (*De Aug., III. i*).

Here, again, the reason is that "Folly in fools bears not so strong a note as foolery in the wise." On the other hand "*Honours make both virtue and vice conspicuous*" (*Antitheta*), because *in eminent men their smallest faults* (*or defects*) *are readily seen* ("Gaz'd upon with every eye"), *talked of* ("what great ones do the less will prattle of"), *and severely censured* ("shall in the general centure take corruption from that particular fault"). And not only so, but because "the little foolery that wise men have makes a great show" (As You, I. ii. 96); and

"No man that hath a name
"But falsehood and corruption doth it shame."
(Errors, II. i. 112);

for "*there is no vice that doth so cover a man with shame as to be found false and perfidious*" (*Essay I*); and "*the more eminent the life the greater the curse.*" (De Aug., VIII. ii.)

"The mightier man, the mightier is the thing
"That makes him honour'd or begets him hate."
(Lucrece, 1004.)

What makes him most honoured is mercy:

" 'Tis mightiest in the mightiest: it becomes
"The throned monarch better than his crown." (M. of V., IV. i. 188.)

What begets him most hate is falsehood; and

"Falsehood is worse in kings than beggars." (Cymb., III. vi. 13.)

And as eminent men take corruption from a particular fault, and the best men are in their corruption the worst, so "*it is a principle in nature that the best things are in their corruption the worst, and the sweetest wine makes the sharpest vinegar.*" (*Life V. p.* 313.)

"*The turning of wine into vinegar is a kind of putrefaction.*" (*Syl. Syl.*, 898.)

So with the sweet summer flower:—

"The summer's flower is to the summer sweet,
"Though to itself it only live and die;
"But if that flower with base infection meet,
"The basest weed out-braves his dignity;
"For sweetest things turn sourest by their deeds;
(*The sweetest wine makes the sharpest vinegar*), and
"Lilies that fester smell far worse than weeds."
(Sonnet 94.)

(*To be continued.*)

A SONNET.

By H. Kendra Baker.

THE following verse—which, in fancy, may be described as "the Last of the Shakespear Sonnets" —is intended to illustrate the possibilities of the Cryptogram as a means of conveying secret matter to those capable of decoding it on recognised principles.

It contains three distinct Cryptograms, and also a Chronogram embodying a material date. While its construction has brought home to me the extreme difficulty which such a method of cryptography imposes on an amateur, limiting as it does so seriously both expression and vocabulary, it has, at the same time, impressed me with the vast possibilities of such a method when utilised by one possessing (as Macaulay says of Bacon) "the most exquisitely constructed intellect ever bestowed on any of the children of men." There can be no possible comparison, so far as difficulties are concerned, between the one and the other.

Those conversant with the cryptographic method may, it is hoped, find its elucidation as interesting, and perhaps useful, an exercise as I have found its construction.

Sonnet

Pallas Athena, SHAKE no more Thy SPEAR!
Long have I served Thee, counting not the cost;
My task is done; Now may my End draw near;
Youth's fantasies, Love's Labours, are not lost.
As now with joy I see the Work complete,
Yielding Rich harvest to my husbandry,
So would I lay my Offering at thy feet
In Keeping with a life's Fidelity.
For Me No Eulogy sounds Fancie's fame,
No laurel-wreath may deck my yearning Brow;
Lest, haply, shame do yet Eclipse My Name,
Obscurity must veil my Exile now.
Inglorious fate! the sere and yellow leaf
Of Mean decay, as Xerxes in his grief!

Solution on page 25.

THE LIGHT BEARER.

By R. J. A. Bunnett.

FRANCIS BACON was a modern Prometheus who brought down Fire and Light from Heaven. Ever more concerned with the soul of Man than with his body, he determined to raise "Man, who by his body is akin to the brute," to the higher and more spiritual level, where he would be, in some degree "akin to the image of God."

Bacon shows, throughout his writings, his delight in the reserve and concealment of nature, and perceives that in Man's apprenticeship to life, in his education and discipline therefor, lies the mystery of Creation.

Under the name of a certain Julius Sperber, there was published at Danzic in 1615 a work entitled "Echo of the God-Illuminated Brotherhood of the Venerable Order R:C:" A first preface implores the Brethren in the name of the Holy Trinity to meet together and teach the True Light to the world, being that of the Holy Scripture and of Nature, according to their *secret meaning*: "The Light of Nature is insufficient for the acquisition of Truth, because it only answers to the senses and second causes," wrote Bacon; and it was only by discovering the hidden meaning of Nature that the True Light could be effectively taught. A second preface in the above volume, bearing the earlier date of 1597, recommends the establishment of a fraternity or the erection of some great College. This may have been written by Bacon himself, or if not, was possibly the germ from which he elaborated his *New Atlantis*. "You shall understand, my dear friends, that amongst the excellent acts of that kind, one above all hath the pre-eminence. It was the erection and institution of an order or Society, which we call Solomon's House, the noblest foundation as we think, that ever was upon the earth, and the lantern of this kingdom. It is dedicated to the study of the works and creatures of God."

The Divine wisdom, affirmed the "Echo", being the

antithesis of the wisdom of this world, can be revealed only to those who renounce the sapientia mundana. "Christ," the "Echo" further stated, "who came not to destroy, but to fulfil, maintained the old tradition of the Ancient Mysteries"—of which Bacon, as we know, was a follower, "usque ad aras," and the Rosicrucian Brotherhood in founding a new College of Magic did not depart therefrom. The Fleur-de-Lys, representing the Trinity, and the emblem of purity and modesty, "the unsullied lily," was frequently used as a symbol of the Brotherhood. Christ was to the Brethren, and to Francis Bacon, the Light of the World, the Divine Lux, and it was in the figure of the Cross that the Rosicrucians traced the three letters which compose the word "Lux."

The revival of learning, the universal reformation, which Bacon contemplated and strove to attain, in literature, science, philosophy, and religion, was indeed the rising of the Sun, which is also the Divine Lux, dying in Winter to be reborn in Summer, and the dawn of a new day to a world lying in darkness: "A land of darkness, as darkness itself; and of the shadow of death without any order, and where the light is as darkness" (Job x. 22). And Bacon was to call the world—a chosen generation—out of darkness into a marvellous light. In the *New Atlantis* we read of "the pillar and Cross of Light, which brake up and cast itself abroad, as it were, into a firmament of many stars;" thus Bacon, the true Minerva, shaking the spear at ignorance, was to spread knowledge into the darkest corners, and the Brotherhood was to grow so extensively that it would become symbolically as "a firmament of many stars." In editions of Bacon's works, published for a period of fifty years after his death, but only appearing when the volume was considered complete—(so many of his writings being in some sort fragmentary, only masterly sketches) double-candlesticks, originally doubtless the Baaconian towers or pillars, were used as paper-marks. These candlesticks are lights of truth and beauty, symbolising the light of the Holy Spirit, and the light of the human intellect: the light of God's Word, and the light

of nature. The two witnesses of Revelations were "the two candlesticks standing before the God of the earth." And Bacon was the lighter of the candles, and the lines in "Measure for Measure" bear a peculiar relationship to himself:—

"Heaven doth with us as we with torches do,
Not light them for ourselves: for if our Virtues
Did not go forth of us, 'twere all alike
As if we had them not. Spirits are not finely touch'd
But to fine issues."

Candlesticks are intimately associated with many of Bacon's greatest thoughts and "fixed ideas," to which are applicable the opening words of the Bible, those profound pronouncements fraught with the deepest mystery. "In the beginning God created the heavens and the earth. And the earth was without form and void, and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said: 'Let there be light,' and there was light." These words are the very key-note to Rosicrucianism and to Baconian philosophy. A Rosicrucian writer, believed to be Thomas Vaughan, said in the *Anthroposophia Theomagica*: "Wherefore God also, when the matter was prepared by love for light, gives out his Fiat Lux, which was no creation, as most think, but an Emanation of the Word, in whom was life, and that life is the light of men. This is the light whereof St. John speaks, that it shines in the darkness, and the darkness comprehendeth it not." And to Francis Bacon God was Limitless Light. In the *New Atlantis* one of the wise men informs his visitors: "You see we maintain a trade, not for gold, silver or jewels, nor for any commodity of matter, but only for God's first creature, which was light, to have light, I say, of the growth of all parts of the world."

The *Fasciculus Chemicus* believed to be the work of Elias Ashmole, contains a prayer for Intellectual Light, which strongly resembles one of Bacon's most beautiful prayers, part of which concludes the "Plan" of the *Novum Organum*:—"Thou, O Father! who gavest the

visible light as the first-born of Thy creatures, and didst pour into man the intellectual light as the top and consummation of Thy workmanship, be pleased to protect and govern this work, which coming from Thy Goodness, returneth to Thy Glory."

"Bacon is never weary of finding analogies between the brightness of heaven, and the light of truth, knowledge, heavenly thought, "heaven-born poesy," . . . he describes the ancient churches as "torches in the dark," wrote Mrs. Henry Pott in her *Francis Bacon and His Secret Society*. "Solomon," Bacon said, "was one of the clearest burning lamps whereof he himself speaketh . . when he saith, the spirit of man is the lamp of God, wherewith He searcheth all inwardness."

There are men whom fortune has "set on a hill": they must act as beacons, as Francis Bacon, true to his name "Becon" or "Beacon" was doing, to guide the traveller from afar; others may perform the humbler but still useful office of lamps, lanterns, tapers, candles, many working unknown—"like the glow-worm in the night." Bacon describes in his *Novum Organum* unwise experiments as a "mere groping in the dark," but the true method of experience is first to light a candle, and thereby discover the way. "How far that little candle sheds its beams." "Were it not better," Bacon remarked, in "The Advancement of Learning," "for a man in a fair room to set up one great light or branching candlestick of lights, than to go about with small watch-candle into every corner!" (In a letter to King James, 1612, he wrote "My good old mistress was pleased to call me her watch-candle"). And a watch-candle is the emblem of "care and observation."

In the 1640 edition of *The Advancement of Learning*, at the end of the chapter wherein Bacon describes his Biliteral Cipher, and heading the next chapter which relates the different ways of handing on to posterity the Lamp of Knowledge, there is a row of acorns. These are undoubtedly symbolic of the seed sown and from which has sprouted so grand a tree, no less than that Tree of Know-

loedge and of Intellectual Light for which Bacon had so courageously striven. Both he and the Rosicrucians laboured to sow the good seed in darkness and in self-renunciation. Aubrey tells us that on the wall of the chief room in Bacon's house at Gorhambury, an oak was painted with falling acorns. "It is enough for me," declared Bacon, the Religious Mystic, "that I have sowen unto Posterity and the Immortal God." (*Advancement of Learning*.)

Solution to Sonnet on Page 20.

1. The initial capitals yield the cryptogram: "MY PLAYS IN FOLIO."
2. The numeral letters of the last line yield the "perfect chronogram" (i.e. a chronogram the letters of which are in their proper order) MDCXXIII=1623.
3. The initial and internal capitals, combined, yield the cryptogram: "WILLIAM SHAKESPEAR IS MY PEN NAME LOOK FOR F.B. IN MY TEXT LINE F."
4. Turn to the only line with intial "F" ("For Me. .") and spelling in the usual way, first F next R, next A, and so on to the last S; then backwards, along the next line, first B, next A, and so on to the intial N; continuing on next line, forwards, with first I to final E, and the following further cryptogram is obtained: "FRANCIS BACON IS MY NAME."

Notes.

1. Line 11. "Lest, haply, shame . ." is intended to refer to the stigma attaching to his name by reason of his "fall," thus necessitating continued anonymity.
2. Line 14. "Xerxes." A parallel. He died in unmerited disgrace and in obscurity.
3. The style of the Sonnet is intentionally somewhat cryptic in order to conform to that of the known Sonnets, while not so much so as to conceal the meaning intended to be conveyed.

THE ROSE CROIX DEGREE.

THE Degree of Rose Croix de Heredom is considered the supreme Degree—the ne plus ultra of Freemasonry. It is said to embody the highest principles of philosophy, morality and piety, and while there is much disagreement among masonic historians as to its origin they generally agree that it is one of the earliest of the higher Degrees.

There is in fact no historical trace of its existence before the middle of the 18th century.

It is certain, according to Mr. A. E. Waite, that the Rose Croix is a Rosicrucian grade, either by reflection and borrowing from the German Order, or because the Mason who composed it belonged to one of the branches at the period of its origin. The Rosy Cross is the cross of Calvary steeped in the mediatorial blood of Christ. The symbolism is in part borrowed from the Rosicrucians and this is the whole extent of the connection between the two orders.

No satisfactory explanation of the word "Heredom" has been given. It seems to have been invented by the Stuart Party and to be a corruption of the Latin word "heredium," signifying an hereditary estate, in allusion to the Chateau de St.Germain, the French residence of the Young Pretender; Mackay in his *Masonic Lexicon* writes that the word "Heroden" was found by him in an old MS. of the Scotch rites, as the name of a mountain situated in the north west of Scotland, where the first or Metropolitan Lodge of Europe was held, and that the present orthography is the French method of spelling the word. The "mountain" is not situate in the north west of Scotland or elsewhere in the world. It may or may not have occurred to the historian that the mountain is the sacred Rosicrucian mountain of Initiation in the Centre of the Universe—the mountain of God whereof it is written, "Below and around it are darkness and silence and it is crowned with the Light Ineffable. At its base is a wall of enclosure and secrecy whose gateway invisible to the profane is formed by the Two Pillars of Hermes . . ."

The Knights Princes, Ever Most Perfect Sovereigns and

Most Excellent and Perfect Brothers, who have attained this Degree are supposed by those who believe that Francis Bacon was a Rosicrucian to be in possession of his secrets and of that of the real authorship of the Shakespeare plays and of other literature of the Renaissance, and it may therefore be of interest to write something of the ritual and symbolism of the Rose Croix Degree, even although results as far as Bacon is concerned lead only to a negative conclusion.

The Degree has been defined as Freemasonry Christianized; it is the Christian answer to Masonry, the Christian intent and meaning impressed upon the Craft Grades, their completion and their Crown. The rites, traditions and symbols of Ancient Craft Masonry are applied in a final significance in which the Temple of Christ completes those of Solomon and Zerubbabel.

The Pillars of Wisdom, Strength and Beauty are replaced by those of the Christian system—Faith, Hope and Charity, and the Three Lights give place to Thirty-Three which represent the life of Jesus Christ on earth.

The Jewel of the Order consists of a pair of compasses, with a rose on either side and surmounted by a Celestial Crown. The legs of the compasses with a Cross between them, are extended on a circular arc of 60°. Beneath the Cross is the heraldic emblem known as a "Pelican in its Piety," and on the reverse a White Eagle with wings extended, as if rising in the air.

So far as the interpretation of these symbols is revealed to the profane, it would be apparent to the understanding of the average Sunday school scholar, but needless to say the symbols conceal a great deal more than they are said to reveal and their significance is far more deep and recondite than would appear. The Pelican signifies much more than the Blood shed by the Saviour that we might enjoy Everlasting Life, if it does in one aspect symbolise what is understood by the Atonement. The sign of the Eagle is only in one sense to be interpreted as Christ in His Divine character bearing up the children of His adoption into a higher and holier sphere.

And surely we do not need to be told by those who write of Masonic origins that the Rose is an emblem of silence and secrecy and decorates the ceilings of banqueting halls in order to remind the guests that what was uttered sub rosa must not be repeated outside? Let such writers be satisfied that their words are superior to the silence they break before speaking thus of the Rose which is the fadeless flower of Creation, the key, when attached to the Cross, of all sigils and rituals, of the First Importance, the greatest antiquity and of universal significance.

There are three points in the ceremony by which the dignity of the Degree is conferred; the first and second are called Sovereign Chapters and the third the Mystic Supper. The latter is held only four times a year. The officers are called "Most Wise," "Orator," "Secretary," and "Master of the Ceremonies." The Brethren are styled "Most Respectful Knights."

The decorations of the Lodge, in the principal apartment, are first a triangular altar on seven steps. Behind this is a large transparency, with a cross and a rose painted on its middle and an inscription over it, "Jesus of Nazareth the King of the Jews." Broken columns are visible on one side of the transparency, and a tomb on the other in the east, with three large lights in the west.

This preparation serves for the three points, except at a reception, when, for the first point, the whole is covered with black, and three columns are placed, with the names of the theological virtues—Faith, Hope, and Charity—on them. Two other apartments are essential for the introduction; one is denominated "the chamber of the last degree," and the other is called "the obscure chamber, no other light being admitted."

During the first point of the ceremony the "Most Wise" is seated on the third step of the altar, with his head supported by one of his hands. He strikes five equal and two quick strokes, enquiring the hour of the day. He is told that it is the first and he announces that it is time to commence work. He adds that the Most Respectful Knights are all overcome with grief; the veil of the temple is rent;

the columns of masonry are broken; the cubical stone has sweated blood and water; the word is in danger of being lost, and it is almost finished. Before it is too late, the Knights are invited to formulate the word I.N.R.I. and the Sovereign Chapter is, after adoration of the most High declared open.

The candidate presents himself, having written his name, address, the degrees of masonry through which he has passed, and having stated his age to be the mystical one of thirty-three. A ballot for his admission is taken. If the result is satisfactory, the candidate is permitted to enter and is invested with the insignia of a Rosicrucian. He describes himself as born of noble parents of the tribe of Judah and as in possession of masonry. The "Most Wise" replies that the candidate inspires esteem, but that sorrow abides in the Temple. By the candidate's courage the word in danger of being lost may be recovered and he will be employed with that object. In the meantime he assumes an obligation not to communicate the mysteries of the Degree to others and the penalty is dishonour and banishment from all the Lodges.

The attention of the candidate is then drawn to the columns and he is directed to proceed on his pilgrimage. He is led into the dark chamber, where chains are rattled to intimidate him and this chamber he traverses seven times. In the interim, the columns are taken away and the black cloths removed in the "Soveriegn Chapter," which makes it a transition to the apartment for the second point of the ceremony in which the candidate is brought into the Chapter and questions are put to him whence he comes? by what place has he passed? and by whom conducted? The candidate's replies are dictated to the effect that he comes from Judah, passing Nazareth and being conducted by the angel Raphael. The word I.N.R.I. is then described as the inscription over the Cross and as the word which zeal renders invincible and which is to be perpetuated until time shall be no more. The "Most Wise" then tells the candidate to advance and receive the honour due to his merit and says "In virtue of the power that I

have received from the Metropolitan Lodge of Harodim and in the presence of this august assembly of Knights, my brothers and my equals, I admit, receive, and constitute you, at present and forever, a Knight Prince of the Eagle and of the Pelican, Perfect Mason, Free of Harodim under the title of sovereign of the Rosy Cross; by which you enjoy the titles and prerogatives of Prince Perfect Master, into the sixth degree of Knight of the Rosy Cross, without being in need of our particular authority; our only reservation being that of the Degree you have now received."

The candidate then rises and is invested with the crimson sash and jewel, and is entrusted with the sign, word, and grip of the Degree. Its symbolism is described to him. The aim of the Rosicrucians is said to be to respect the decrees of the Most High, and to render homage to the Deity, and the last hour of the day is then declared to have arrived. The Sovereign Chapter is closed.

The third point is never held, except after the second, and it consists of the mystic supper. As many pieces of bread as there are Knights are placed upon a table with a goblet of wine. The paper with the sacred initials upon it is deposited on the altar and every Knight has a white wand in his hand. The "Most Wise" strikes the earth twice with his wand and declares that the Chapter is resumed. Then he leads the Knights seven times around the apartment, each stopping in front of the transparency to make the sign. During the last round each Knight partakes of the bread and still in the form of a circle, the "Most Wise" takes the goblet, drinks out of it and passes it round. When it comes to him again, he places it upon the altar, and the Knights exchange the grip. The paper, with the sacred word upon it, is put into the empty goblet and burned. The Knights make the sign and the "Most Wise" utters the words "Consummatum est."

Mr. A. E. Waite is convinced that the whole arrangement of the Rose Croix Grade, its clothing, its jewel, its entire mise-en-scene, the chambers in which it is worked are reminiscent of an older Order. "The three Points,"

he writes, "are in crude correspondence with the Hermetic Work in Alchemy—blackness, death and finally resurrection into the red or perfect state. Various Masonic writers who have denied any connection between the Eighteenth Degree and the Rosicrucian Order have either spoken with an extraordinary absence of even elementary knowledge or with considerable want of sincerity. The bond of kinship lies upon the surface of the subject, and those who have eyes can scarcely fail to see."

Authorities.

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History of Freemasonry. Robert Freke Gould. Edinburgh, T. C. & E. C. Jack.

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SHAKESPEARE.

Unseen in the great minster dome of time,
Whose shafts are centuries, its spangled roof
The vaulted universe, our Master sits;
And organ-voices like a far-off chime
Roll thro' the aisles of thought. The sunlight flits
From arch to arch, and, as he sits aloof,
Kings, heroes, priests, in concourse vast, sublime,
Whispers of love and cries from battlefield,
His wizard power breathes on the living air.
Warm faces gleam and pass, child, woman, man,
In the long multitude: but he, concealed,
Our Bard eludes us, vainly each face we scan,
It is not he: his features are not there:
But these being hid, his greatness is revealed.

FREDERICK GEORGE SCOTT, Senior Chaplain
1st Canadian Division B.E.F. 1916.

From the Book of Homage to Shakespeare.

BIRTHDAY CELEBRATION OF FRANCIS BACON.

THE birthday of Francis Bacon was celebrated by the Bacon Society at a luncheon arranged for Saturday, 27th January, in the Compton Room, Canonbury Tower, Islington, London, when some forty members and guests attended. The chair was occupied by Miss Alicia A. Leith, a veteran Vice-president of the Society, and now in her eighty-ninth year.

Proposing the toast of "The Immortal Memory," Miss Leith drew attention to the singular appropriateness of Canonbury Tower as a meeting place, since this historic building was included among the possessions of Henry VIII. and descended by inheritance to Queen Elizabeth. Subsequently Francis Bacon in the latter part of his life took a lease of the premises, retaining this for two years. Not only were the rooms of great interest, but at the top of the tower could still be seen the inscription to which so much attention has been devoted in recent years. Miss Leith also referred to some of the tributes paid to the character and attainments of Francis Bacon by contemporaries such as Ben Jonson, Dr. William Rawley and George Herbert.

Mr. L. Biddulph, in proposing the toast of "The Bacon Society," said that ever since 1886, a period of fifty-three years, the Society's journal BACONIANA had been published and that its contents, always contributed gratuitously, dealt with phases of the controversy that could not be found elsewhere. After much opposition and many vicissitudes, the Society was, he thought, nearing the end of its long quest.

Responding to this toast, Mr. R. L. Eagle thought it was pleasant on occasions such as this to recall the names of some of the pioneers in the Society who worked so hard

and used their knowledge of Bacon and Shakespeare and the literature of that period to advance our cause in the face of continued obstruction. Among these pioneers he mentioned Mrs. Pott, Dr. R. M. Theobald, Mr. W. T. Smedley, Mr. John Hutchinson (librarian of the Middle Temple), and others, not forgetting the lady who occupied the chair at this luncheon. Her work needed no reminder and was a tribute to her industry.

Mr. Eagle said that there were two notable events during the past year to which attention might be directed. The first was the reappearance of that remarkable sea-serpent of literature, the manuscript play of *Sir Thomas More* in the British Museum. The ignorance concerning it is amazing. So far as the possibility of comparing the handwriting of the insurrection scene is concerned—and the case for assuming Shakspere's authorship rests on this—that was completely demolished by the late Sir George Greenwood fifteen years ago in a most able book on the subject. But evidently Dr. Robin Flower had no knowledge of this book when he resurrected the bogey. By no sane reasoning can any comparison be made between those six illiterate scrawls (the only specimens of his penmanship that we possess) and the handwriting of the insurrection scene. One peculiarity of this scene is that there is no punctuation whatever. We do know, however, that "Shakespeare" had his own method of punctuation, which was often far superior to the results achieved by modern editors. This method was demonstrated thirty years ago by Percy Simpson in his book *Shakespeare's Punctuation*. But thanks to the research of Dr. W. W. Greg we know that Anthony Munday wrote the main part of the play. He was one of the dramatists employed by Henslowe and he wrote for the Admiral's men at the Rose Theatre. Shakspere was attached to a rival company. Henslowe's diary shows that Munday wrote with collaborators—sometimes as many as five in one play. This group produced several plays dealing with English historical characters between 1597 and 1601, and to that period *Sir Thomas More* with its five authors must be assigned.

The other outstanding event of the year was the publication of Ivor Brown's and George Fearon's book *Amazing Monument*, exposing the Stratford "racket" and the fraudulent exhibition called "The Birthplace." Mr. Eagle congratulated the publishers, Messrs. Heinemann, who were represented at the gathering by his friend Captain Glyde, on their courage, and hoped they had been rewarded.

Mr. Eagle said he would like to refer to an argument brought forward with frequency and confidence by the orthodox, namely, that only an actor could have written the plays. He had made enquiries into the origins of our more successful dramatists, past and present, and was surprised to find that actors seldom make good dramatists. Most of the well known playwrights never acted or produced in their lives. It is a fallacy to suppose that in order to be a playwright one must have an intimate knowledge of the theatre. This fallacy however persists in spite of ample evidence to the contrary. Journalism and the law have been most prolific in the production of dramatists. It is perhaps not inappropriate, said Mr. Eagle, to remark that Shakspere achieved no fame as an actor, and there is no record of any part which he took in the famous plays. That may be in his favour! On the other hand, we know that Bacon had practical knowledge in the production of plays and masques at Gray's Inn, and there was nothing denied to him which could be picked up behind the scenes at Burbadge's Playhouse, except perhaps as to what the illiterate and brutal mob required. But if anyone thinks the mob wanted *Hamlet*, *Lear* and *Antony and Cleopatra* in their entireties, he knows nothing of those public theatres and their audiences.

Mr. Eagle concluded by wishing the Bacon Society much needed prosperity to carry on their good work, and expressing thanks to Mr. Valentine Smith for the excellent arrangements he had made in order to ensure the success of the gathering.

The toast of "The Guests" was proposed by Mr. Valentine Smith, Hon. Secretary of the Society, who particular-

ly welcomed Mr. Dennis Wheatley and Mr. Robert Atkins. He referred to the fact that from the 1657 edition of *Resuscitatio* a hint had been obtained with regard to a secret panel at Canonbury Tower in the very room in which they were meeting. Some years ago, when the room was being restored, this panel was discovered, and behind it a recess large anough for a man to stand up in. It was reported that some papers had been discovered, but that the workmen had burned these before they could be stopped.

Replying to the toast of "The Guests," Mr. Dennis Wheatley spoke of some research which he made prior to writing an article on the Bacon-Shakespeare problem. He said he had been particularly struck by remarkable passages in Act 3, Scene 3 of *I. Henry VI.* which referred to an interview between Joan of Arc and the Duke of Burgundy, in which the Maid overcame all resistance on the part of the Duke. Historically, no such interview ever took place. Did the dramatist, then, invent the whole episode? If so, it was very extraordinary that a letter dated 17th July, 1429, from Joan of Arc to the Duke of Burgundy, printed for the first time in 1780, contained all the arguments which appear in the play, and in some cases these were almost word for word. This tended to support the Baconian case, whereas there is no evidence that Shakspere ever left our shores, and certainly he never visited the French Court. Bacon had lived in France, was familiar with the French Court, and would have opportunities of access to such archives.

In the course of his reply Mr. Robert Atkins mentioned that he hoped shortly to produce the historical plays in sequence, from *Richard II.* to *Richard III.*, and if these were successful he would follow on with others.

The toast of "The Chairman" proposed by Mrs. Vernon Bayley brought a very successful and enjoyable gathering to a close.

SHAKESPEARE AND THE WAR.

Blackout

Descend to darkness! — *2 Henry VI*
Darkness environ you! — *1 Henry VI*
Foul contagious darkness — *2 Henry VI*
It was so dark that thou coulds't
not see thy hand — *1 Henry IV*
Darkness does the face of earth entomb
When living light should kiss it — *Macbeth*
All of us have cause
To wail the dimming of our shining star — *King Richard III*

Torch Battery

The rarity of it which is indeed almost
beyond credit! — *The Tempest*
Which much enforced shows a hasty spark
And straight is cold again — *Julius Caesar*
Once put out thy light
I know not where is that Promethean heat
That can thy light relume — *Othello*

Barrage Balloon

Do you see yonder cloud that's almost
in shape of a camel?
Very like a whale. — *Hamlet*
Threatening the welkin with his big-
swoln face — *Titus Andronicus*
Stand fast good fate to his hanging!
Make the rope of his destiny our cable — *The Tempest*

Gas Mask

Give me a case to put my visage in — *Romeo and Juliet*

Petrol Coupon

A rarer spirit never did steer humanity — *Anthony and Cleopatra*
You are likely to have a thin and slender pittance — *Taming of the Shrew*
This was the most unkindest cut of all — *Julius Caesar*
So distribution should undo excess
And each man have enough — *King Lear*

Air Raid Warden

Dressed in a little brief authority — *Measure for Measure*
Why, here I walk in the black brow of night
To find you out — *King John*
Draw the curtains, so, so, so. — *King Lear*
But soft! what light through yonder window breaks — *Romeo and Juliet*
How far that little candle throws its beams! — *Merchant of Venice*
Out, out, brief candle — *Macbeth*
Put out the light, and then put out the light — *Othello*

Taxation.

You will be whipp'd for taxation one of these days — *As You Like It*
Levy great sums of money — *2 Henry VI*
Daily new exactions are devised — *King Richard II*
Tax our policy — *Troilus and Cressida*

News

This news which is called true is so like an old tale, that the verity of it is in strong suspicion — *The Winters Tale*

Germans: Hitler

The troubler of the poor world's peace! *King Richard III*
Every hour
He flashes into one gross crime or other
That sets us all at odds *King Lear*
The worm of conscience still be-gnaw thy soul
Thy friends suspect for traitors while thou livs't
And take deep traitors for thy dearest friends!
No steep close up that deadly eye of thine
Unless it be while some tormenting dream
Affrights thee with a hell . .
Thou ray of honour
Look when he fawns he bites; and when he bites,
His venom tooth will rankle to the death
Have not to do with him, beware of him
Sin, death and hell have set their marks on him
And all their ministers attend on him
King Richard III
Why, I can smile, and murder while I smile
And cry "content" to that which grieves my heart;
And wet my cheeks with artificial tears,
And frame my face to all occasions
I'll drown more sailors than the mermaid shall,
I'll slay more gazers than the basilisk;
I'll play the orator as well as Nestor,
Deceive more slily than Ulysses could.
And like a Simon, take another Troy.
I can add colours to the chameleon
Change shapes with Proteus, for advantages,
And set the murdrous Machiavel to school.
Henry VI, Act iii, Sc 2.
I am gone for ever. *Exit, pursued by a bear.*
The Winter's Tale

Goering

A gross fat man
As fat as butter 1 *Henry VI*
He that wears medal hanging about
his neck *The Winter's Tale*
Topping all others in boasting *Coriolanus*

Goebbels

Never hung poison on so foul a toad. *King Richard III*
An infinite and endless liar. *All's Well*
Seek not a scorpion's nest
Nor set no footing on this shore *2 Henry VI*
Whose foot spurns back the ocean's
roaring tides
And coops from other lands her islanders
England, hedg'd in with the main,
That water-walled bulwark still secure
And confident from foreign purposes. *King John*

Lord Hee-Haw

There be liars . . . *The Winter's Tale*
I know him a notorious liar *All's Well*
Full of protest, of oath and big
compare *Troilus and Cressida*
He will lie with such volubility that you
would think Truth were a fool *All's Well*
A cracker is this same that deafs our ears
With the abundance of superfluous breath.

Spy

Thou dost usurp
The name thou owest not and hast put thyself
Upon this island as a spy *The Tempest*
Some carry-tale, some please man, some
slight zany
Some mumble news, some trencher knight
Some Dick that smites his cheek
Told our intents before *Love's Labours Lost*

THIS SHAKESPEARE.

. . . . According to legend—and it is expedient to pay attention to legends, for though they will frequently be inaccurate as to exact fact, they will usually be pretty deadly in the portrayal of the sort of thing a man may have done or been—Shakespeare passed eight years or so alternately as lawyer's clerk and ostler. He is said even to have traded in wool. He married at eighteen and within two years was on the London streets. That is authentic. And legend says that his first occupation was that of holding, outside the Globe Theatre, the horses of the gallants who came to display their many-coloured cloaks on the very stage of the theatre. It adds, a little more luridly, that part of his duties was to bite off the heads of chickens that his patrons tossed him to prepare for their after-theatre suppers . . . . And so we can imagine Burbage coming breathlessly out of the Globe, a super having failed him, and engaging Shakespeare for the hind legs of one of Marlowe's jades of Asia. . . And so to being the ghost of Hamlet's father. . . and the father of Hamlet. (*The March of Literature*, by Ford Maddox Ford, page 462. George Allen and Unwin, Ltd.)

. . . The great unknown genius (Shakespeare), thus revealed, was Anne Whateley, of Hillborough, in the Parish of Temple Grafton, Warwickshire. . .

The events preceding and subsequent to Shaxpere's marriage are told by the "Sonnets to Mr. W. H." The key to the correct understanding of the story implicit in them is the sex of the writer. The text, as first published in 1609 and extant in modern English to-day, conveys that the sonnets were written by a man to a youth. This is incorrect. The truth is that they were written by a young lady, Anne Whateley, and that the youth to whom they were addressed, and whose beauty and worth are immortalised by them, was William Shaxpere, of Stratford.

For a proper understanding of "The Sonnets" it is necessary, therefore, to revert to their original wording as written, not as published. . . The changes, for the most part, consist of the substitution of "she" and

"her" for the masculine equivalents "he," "him," and "his." (*The Story of Anne Whateley and William Shaxpere*, by William Ross. W. and R. Holmes.)

Professor Raleigh of Oxford has wisely pointed out that Shakespeare has "an unerringly sure touch with the character of his high-born ladies," and it is good to think that he learnt this from the gentle refinement of his mother. One can picture him accompanying her on visits to her old home, and it was probably there that he first collected copy for future use in the ways of farming. . . We are bound to imagine little Will learning at his mother's feet. . . His schoolmasters obviously made as great an impression upon Will as they do to (*sic*) most boys. He drew many portraits of them, Pinch . . Holophernes . . Lucentio . . and in the same play of the *Taming of the Shrew* the drunken pedant—to a cruel though comic caracature. No doubt one of his own masters had a liking for the bottle.

Although there are many examples of Shakespeare's advice against marrying a woman older than oneself, there must have been something of romance in their love-making. The picturesque Hathaway cottage, timbered and thatched which is still preserved to us, and lies at right angles to the road, was an ideal setting for lovers. One pictures the eighteen-year-old youth meeting Anne upon that little path that leads to the door, and one sees them in imagination sitting cosily together in that settle which we still can see and where the poet no doubt told many a story by the winter's fire.

Country-bred and uneducated, Anne was not the woman to accompany her gifted husband to the capital and court, and in that perhaps the union was not all that might have been desired, though there is no reason to suppose it was unhappy, when we remember that his thoughts were constantly straying back to his beloved Stratford, and often his steps too, till at last he successfully worked towards the goal of retirement in a prosperous home with his first love.

As the family motto, Nons Sans Droict, was given by Royal Consent so the translation puts the seal to his work. And all the praises he has had are NOT WITHOUT RIGHT. (*A Wanderer with Shakespeare*, by Russell Thorndike. Rich and Cowan, Ltd.)

OBITUARY.

We regret to announce the death on 2nd March, 1940, at Shoreham-by-Sea, of Mrs. Alice Chambers Bunten, only surviving daughter of the late Dr. Robert Chambers, LL.D., one time Lord Provost of Edinburgh, in her 90th year.

Under the name of "A. Chambers Bunten" many articles of hers appeared in the pages of BACONIANA during the earlier years of the journal, indicating careful research into various matters of historical interest. Mrs. Bunten also published two useful little books entitled *A Life of Alice Barnham* and *Sir Thomas Meautys and his Friends*, Alice Barnham being, as most of our readers will know, the wife of Francis Bacon, and Thomas Meautys his beloved and trusted secretary for many years. Mrs. Bunten also succeeded in discovering at the British Museum original scores of music used for Bacon's masques at Gray's Inn. These she copied and subsequently gave concerts of such music in her own studio and at the houses of friends. Amongst other activities she made lists of MSS. at Lambeth Palace Library which would be of service to Baconian students. Unfortunately these seem now to have disappeared.

We regret to record the passing of another old member of the Society, Mr. Parker Brewis, of Newcastle-on-Tyne, on 8th March 1940. Mr. Brewis not only took an active interest in the work of the Bacon Society, of which he was latterly a Vice-President, but he was a student of archaeology and other departments of antiquarian research. He was well known in Newcastle for his many activities in this direction.

As we go to press we hear of the death of Mr. A. J. Williams, F.C.A., of Birmingham, at the age of 85. Mr. Williams was a member of the Bacon Society for many years and contributed some useful articles to *Baconiana*.

REVIEWS.

SECRET AND URGENT: The Story of Codes and Ciphers. By Fletcher Pratt. Robert Hale, Ltd. 12*s*. 6*d*. net.

In these days the publication of any book on cryptography is such a rare occurrence that it invites attention; and when we find that the author has devoted a section of his work to Baconian ciphers, we are naturally desirous to see what he has to say on this subject. Mr. Pratt is clearly an expert and writes interestingly on various topics, such as the methods of secret communication in ancient times as well as modern developments, and a considerable portion of his book is devoted to code systems used in warfare. In this review we must confine ourselves to matters which concern us as Baconians.

After brief descriptions of the work of Ignatius Donnelly and Dr. Orville Owen, whose findings Mr. Pratt rejects on the ground that no adequate explanation was given of the true basis of their calculations, Mr. Pratt comes to the bi-literal cipher; and though we do not wish to re-open a full discussion of this difficult subject in the pages of BACONIANA, it is incumbent on us to take notice of the views of an experienced cryptographer, especially as Mr. Pratt gives the impression of wishing to be impartial. It is therefore disappointing to find that he devotes no more than one page to comments on Mrs. Gallup's work, and still more so that after glancing at a few of the objections which were raised against her deciphering, he concludes that the whole thing was a failure.

The first point which he picks out for criticism is that the deciphered narrative often contains the pronoun *its*; whereas he states that "during Bacon's lifetime the word nowhere else appears, even when reference is made to inanimate objects." We do not know where Mr. Pratt obtained his information, but had he turned to the pages of BACONIANA for July 1901 he would have found an article by Mr. H. C. Candler, making this objection, and following that article a reply by Mrs. Pott. In October Mr. Candler sent a rejoinder and in January 1902 Mrs.

Gallup added further comments. Without discussing all the pros and cons of this question, we may remark that, after having made "a very cursory examination" of the deciphered narrative, Mr. Candler discovered the use of *its* thirteen times in a space of some two hundred and fifty pages; whereas, after examining only one hundred pages of Bacon's writings, he could not find any occurrence of this word. Mrs. Pott replied that in less than seven pages of *The Wisdom of the Ancients* the word recurs nine times; further, that although this word was not in use before the end of the sixteenth century, by 1605 it had become common. Mrs. Gallup noted that in the First Folio of Shakespeare *it's* occurs nine times and *its* once; also that in the cipher narrative the frequency of occurrence of this word varies considerably.

An interesting point arises here. It was objected that *The Wisdom of the Ancients*, 1617, was an English translation of Bacon's work *De Sapientia Veterum*, 1609, and therefore might not represent his own practice in this respect. But can anyone believe that Francis Bacon, one of the greatest masters of the English language, would have asked any man to put one of his own works into English? Knowing that in those days title-pages were not infrequently misleading, we venture to assert that the alleged translation was Bacon's original, as indeed the style suggests, and that the 1609 Latin edition may or may not have been his own version. It is worth noting that similar remarks apply to Bacon's *Advancement of Learning*, 1640. In the preface to this there is much dark and significant talk about the work of a translator, while the title-page carefully abstains from saying that the volume was translated by Dr. Gilbert Watts (from the 1623 *De Augmentis*) and states that it was "Interpreted by Gilbert Wats." There can be no doubt that this is Bacon's original. Without going further than the preface to this volume the present writer found the word *its* three times. It is evident therefore that Mr. Pratt's categorical statement that "during Bacon's lifetime the word nowhere else appears" is incorrect.

The second objection to Mrs. Gallup's work is that in many instances her deciphering of a translation of Homer's *Iliad* corresponds so closely with Pope's version as to suggest that she had made use of this as an aid. Mrs. Gallup wrote: "Any statement that I copied from Pope, or from any source whatever, the matter put forth as deciphered from Bacon's works, is false in every particular." (*Replies to Critisicms*, p. 16). She also pointed out that, out of six English translations and one Latin, each might with equal justice be considered a paraphrase of Pope, or that he copied his predecessors.

Mr. Pratt next quotes a reply by Mrs. Gallup to a test sent to her by Mr. W. H. Mallock, to the effect that inspiration was needed in order to distinguish between the a and b fonts of italic type. He also objected that in Tudor times type faces were often so battered as to hinder the task of detecting small differences. Mrs. Gallup certainly agreed that in some cases of difficulty an element of inspiration entered into her work; but in general it was based *not* on inspiration but on laborious examination of types. This was the very basis of her defence when replying to criticisms. If the critics did not like what emerged from any given text, she could not help it. Sometimes she herself did not like it! But as an honest investigator she published exactly what she found, neither more nor less. In this connection we may quote from a letter written by her to Mr. Parker Woodward on 15th February 1911. She was speaking of the time when "I had a great deal of assistance and did not always remember what came out. I used to mark only one font, all omitted, being of course the other font, could be marked by an assistant. Another would take the sheets, spell out the words, and write out the sentences. The result was usually read to me next morning, but if it were not particularly interesting I did not always wait to hear it." From this it is manifest that there was no question of inventing or imagining.

As for battered type, the extent of this has been much exaggerated, and in any case it does not apply to many

of the books used for deciphering. In this connection we may mention that Mr. A. F. Calvert, a strong anti-Baconian, wrote to the *Daily News* on 27th December 1901 saying that with a powerful reading glass he had examined several of the editions used by Mrs. Gallup and that he "found no difficulty in tracing the cipher and in verifying her translations." He added, "I can find no ground for imputing a literary forgery or hoax of any kind, so far as she is concerned." Finally, General Cartier, a French cryptographer of international repute, upholds the bi-literal cipher; he is therefore in opposition to Mr. Pratt. We do not wish to argue for or against the bi-literal cipher, but merely to point out that there is another side to Mr. Pratt's criticisms.

Mr. Pratt then proceeds to describe acrostics, noting the well-known examples devised by Edgar Allan Poe in modern times, but concerning himself chiefly with the "grille" system invented by the Italian mathematician Cardan. This falls into the same category as acrostics. But when he comes to that admirably lucid and scholarly work, *Some Acrostic Signatures of Francis Bacon*, by William Stone Booth, all he does is to quote one very simple marginal acrostic from *Loves Labours Lost*, objecting that in such instances the letters forming the name Bacon do not invariably follow in the same order; and, as this does not fit in with the grille system, "his process thus became not one of ciphering but of anagramming, and it was susceptible of more than one result, because other words might also be found on the margin." But this is trifling with the subject, and ignoring the copious examples shown by Mr. Booth which are not marginal acrostics at all; ignoring all the "string acrostics," many of which are ingeniously "keyed" so as to read forwards to a certain word and backwards from the end, finishing exactly on that key word. These and many more, of widely differing design, cannot be attributed to chance, and in the aggregate they point to intelligent design on the part of the cipherer.

A brief reference to Colonel George Fabyan of the

American Army gives Mr. Pratt the opportunity to doubt the reliability of his deciphering from the Shakspere gravestone at Stratford. Here we are disposed to agree, for the simple reason that the exact forms of the letters on the original inscription, now replaced by a modern one, cannot be ascertained with certainty.

Mr. Pratt concludes his comments on Baconian cryptography with these words: "This is not to deny that Bacon wrote the plays; it is merely to say that there is no unquestionable cryptographic evidence that he did." As to this opinions will differ. Mr. Pratt looks at the matter with the eye of an expert, trying to fit the various results shown by Baconians into one or another of the systems which are well known to him. He also, quite naturally, regards a continuous narrative as more convincing than the occurrence of a few words, however significant those words may be. But he does not appear to realise the unexampled versatility and ingenuity of Bacon's extraordinary mind. Quite apart from a connected story, there are numberless devices, not only in the Shakespeare Folio but in contemporary literature, giving indications of Bacon's authorship of the Shakespeare works and many others of that period. But these devices are so varied, so unorthodox, so much part and parcel of Bacon's nimble wit, and wedded in so strange a fashion to the text, that many of them defy classification. They must be seen to be believed. It would be interesting, for example, to know what Mr. Pratt would make of a book such as Mr. W. H. Moore's *Shakespeare*, which reveals a mass of deeply hidden cryptography in *Loves Labours Lost*. In short, we feel that Mr. Pratt's familiarity with Bacon's mentality and peculiar methods falls short of his evident mastery of cryptography as understood by the expert. Nevertheless, we can freely recommend his book to any of our readers who are genuinely interested in this subject, since Mr. Pratt has much else to say which is both instructive and entertaining.

B.G.T.

WHAT ABOUT SHAKESPEARE. By David Hardman. T. Nelson & Sons, Ltd., London. 2s. net.

This is another attempt "to describe Shakespeare and his plays to the ordinary reader who . . . feels that he ought to know how to regard our greatest dramatist and poet." According to his publishers the author distinguishes the good plays from those which are pedestrian or definitely bad; and in spite of several small books on Shakespeare this one is badly needed.

To be fair to the author, he does not attempt to divide the plays into good, pedestrian and definitely bad: it would have been diverting to hear from Mr. Hardman of Shakespeare's bad plays. His book is included in a series of Discussion books and one may hope it will raise plenty of discussion, although this, if informed, is not likely to be in the manner desired by author or publishers.

Perhaps it is unreasonable to expect originality in a book of this sort, but readers might surely have been spared the repetition of facts worn threadbare and recorded in every popular encyclopaedia, handbook to literature, guide to Shakespeare, etc. All the familiar Stratford documents are brought out once more. Shakespeare leaves his impression, we are told, on over thirty pieces of parchment by direct reference or signature. This is an adroit evasion of the fact that he "left no impression" (if we may borrow the term) on a single letter in his life as far as is known. There are fourteen documents which refer to his family however: six of his publications are prefaced either by a personal panegyric of his patron or record his authorship in the register of the Stationers' company, and there are fourteen allusions to him by his contemporaries and twenty-seven references to his plays.

The author has doubtless collected every possible reference to Shakspere of Stratford and his family and friends, but of evidence that Shakspere of Stratford was Shakespeare of the Poems and Plays there is absolutely none.

It is not a matter of wonder that, as the author writes, the mysterious personality of our greatest genius still eludes us. We therefore build our own life story of him, and to see and to love there remains something more important than the most well-documented life story—the plays and poems of one of the most highly civilised men our race has known.

The first matter raised for discussion, then, by this Discussion book would appear to be whether there is anything whatever in the life story of Shakspere of Stratford to correspond with the Poet and Dramatist, Shakespeare.

But this is not Mr. Hardman's way. We must be thrilled by the plays themselves and then day-dream about the Everlasting man who wrote them, not the other way round. We shall find the richest fruit of human genius and come nearest to a knowledge of Shakespeare the man in being thrilled.

This appears open to discussion also.

It is much to be regretted that statements of this kind are repeated —"By 1592 he (Shakspere) had made a considerable reputation for himself in London." "Far from being an expert lawyer, Shakespeare makes numerous and important errors" "Shakescene is a punning reference to Shakespeare." "Three months later Henry Chettle, Greene's publisher, apologised for his client's attack."

"Venus and Adonis was published by his (Shakspere's) Stratford friend."

To say the least, these are all highly controversial matters about which the most orthodox critics and commentators have expressed considerable disagreement and they ought no longer to appear as statements of fact.

Let us take them seriatim. "By 1592 Shakspere had made a considerable reputation for himself in London." The only evidence is the supposed reference to him as "Shake-scene" by Greene and Chettle's so-called apology. Now Greene's letter was addressed to three playwrights and the fourth man mentioned was a playwright too. This is perfectly clear, for Shake-scene was a filler out of blank verse and supplied the actors with borrowed material.

Even if Shake-scene is an allusion to Shakspere, it seems clear that it was as an actor rather than as an author that he is attacked; although why Greene should have been so bitter against him is difficult to understand, unless it was for the reason he and the players were well paid, whereas the playwrights only received a pittance.

There is no hint that any one of the four was an actor. Chettle does not refer to Shakspere at all: there is not a scrap of evidence that Shakspere was one of the two that took offence. They are distinctly stated to be two of the "divers playmakers" addressed by Greene, and Shakescene was not addressed by Greene at all.

Both Fleay and Staunton maintained that Greene did not allude to Shakspere: Saintsbury and Churton Collins thought it doubtful whether he did so. The matter is important because upon the flimsy basis of the supposed allusion has been erected a veritable mountain of myth. It surely, at this stage, is not too much to expect that, as the question is one of interpretation and that as the orthodox opinion is entirely disputed not only by "heretics" but also by very distinguished orthodox critics, it might appear as such, even in a book intended for the uninstructed reader.

And so with regard to Shakspere's knowledge of law. Critic after critic, professional as well as lay, from Malone to the late Mr. E. E. Fripp the most recent of them all), have testified not only to Shakespeare's general knowledge of law and legal principles, but to an exceptional familiarity with legal procedure, the customs and manners of lawyers and the technicalities of their profession. So impressed have many of these perfectly orthodox critics been that they have imagined Shakespeare to have practised at one time as a clerk in an attorney's office and have even named his employer; and yet Mr. Hardman is so audacious as to write that, far from being an expert lawyer, Shakespeare makes numerous and important errors! Needless to add, not a single example is given of such, although one would have imagined when an author differs from the whole trend of criticism he should have attempted to justify his disagreement.

We may perhaps enquire whether Mr. Hardman has ever read, for example, Lord Campbell's book or Mr. Rushton's or Mr. E. J. Castle's or the impartial summing up of the Bacon-Shakespeare Controversy by Lord Penzance.

Charles and Mary Cowden Clark, very familiar names in the history of Shakespeare bibliography, wrote of the marvellous

intimacy which Shakespeare displays with legal terms, his frequent adoption of them in illustration and his curious technical knowledge of their form and force.

Richard Grant-White, another well-known Shakespearian critic and a lawyer, wrote "No dramatist of the time, not even Beaumont, who was a younger son of a judge of the Common Pleas, and who, after studying in the Inns of Court, abandoned law for the drama, used legal phrases with Shakespeare's readiness and exactness."

Professor Churton Collins has also testified to Shakespeare's minute and undeviating accuracy in a subject where no layman who has indulged in such copious and ostentatious display of legal technicalities has ever yet succeeded in keeping himself from tripping.

There is no doubt whatever that the author of the Shakespeare plays must somewhere and somehow have received a certain amount of technical training and anyone who attentively studies the Shakespeare plays must feel satisfied that nothing less than this would account for the perpetual and abundant crop of legal lore which bristles over the productions of Shakespeare's mind.

But, of course, if one asks how it came about that Shakspere of Stratford acquired all this exceptional knowledge of the law which lawyer and layman alike attribute to him, the question is a difficult one to answer from the orthodox view and therefore in some quarters it is now the fashion to plead that Shakespeare's knowledge of law was neither profound nor accurate. It is difficult to resist the conclusion that the object is to darken counsel and we can only express regret that in a book intended to stimulate discussion facts are dealt with in so cavalier a way.

Finally, of course, there is not the slightest evidence that Field, the publisher of *Venus and Adonis*, was a friend of Shakspere's. Mr. Hardman's statement is pure conjecture and entirely without foundation of any kind.

NOTES AND NOTICES.

The article which appeared in the October 1939 issue of BACONIANA entitled "The Stratford Birthplace," has been reprinted in pamphlet form with illustrations showing the reputed birthplace of William Shakspere and the various changes which have been made in its structure from the year 1672.

The article attracted a great deal of attention and should be widely circulated. It can be obtained (price 6d.) from the Society's offices.

Mr. R. L. Eagle sends us an extract from a "Letter from the Place of Shakespeare's Nativity," printed in the "British Magazine, or Monthly Repository for Gentlemen and Ladies," III—301. 1762.

"I . . . put up at the White Lion . . . My cheerful landlord . . . took me to the house where the poet was born, and there I saw a mulberry-tree of the great man's planting, a piece of which I brought away with me, to make tobacco-stoppers for our vicar."

New Place, and the mulberry-tree in its garden, had both been destroyed by 1759. The question is whether the above letter was written in or before 1759 and that it was New Place, and not the Henley Street house which the visitor was shown. There does not seem to be any other allusion to the mulberry tree "of that great man's planting" connected with the Henley Street premises.

In May 1742, the actor Charles Macklin visited Stratford with Garrick, where they were entertained under the New Place Mulberry by Sir Hugh Clopton.

It is very significant that no birthplace is mentioned by the correspondent.

Lord Halifax, in a broadcast speech made on November 7th, used the phrase "the good hours of the mind," referring to it as a quotation from the works of Francis Bacon.

The reference is to *The Advancement of Learning* (1605):—

"But there is a kind of Culture of the Mind that seemeth yet more accurate and elaborate than the rest, and is built upon this ground; that the minds of all men are at times in a state more perfect, and at other times in a state more depraved. The purpose therefore of this practice is to fix and cherish the good hours of the mind, and to obliterate and take forth the evil."

We have also received the following interesting note from Mr. R. L. Eagle:—

Oberon's allusions in his speech to Puck (*Midsummer Night's Dream, II*—1) have reference to Lord Hertford's entertainment of Queen Elizabeth at Elvetham in 1591. There is a curious engraving representing the aquatic fête witnessed by the Queen which has been reproduced in Nichol's "Progresses" (Vol. III, p. 101, of the edition

of 1823). Here it is certainly remarkable to find that the Queen sits "throned by the West," the word "West" appearing hard by the Royal Throne. The engraving is also reproduced in Sir E. K. Chambers' *Shakespeare's England*." There was a poem delivered on this occasion concerning the lovès of Corin—or Coridon—and Phillida, alluded to by Titania in the same scene.

The same play contains reminiscences of the Entertainment to Queen Elizabeth at Kenilworth in 1575, described in Robert Laneham's Letter. One of the devices was Arion riding on the dolphin's back—the latter being twenty-four feet long! Commenting upon this, F. J. Furnivall refers to Harleian MS, 6395—a book of *Merry Passages and Jeasts*," collected by Sir Nicholas L'Estrange of Hunstanton, who died in 1669.

"There was a spectacle presented to Queen Elizabeth upon water and, amongst others, Harry Goldingham was to represent Arion upon the Dolphin's back; but finding his voice to be very hoarse and unpleasant when he came to to perform it, he tears off his disguise and swears he was none of Arion; not he! but e'en honest Harry Goldingham, —which blunt discovery pleased the Queen better than if it had gone through in the right way."

Surely this incident suggested Bottom's proposals that, to put the ladies out of fear, he should assure them that he was not Pyramus but Bottom the weaver. (Act III, Sc. 1).

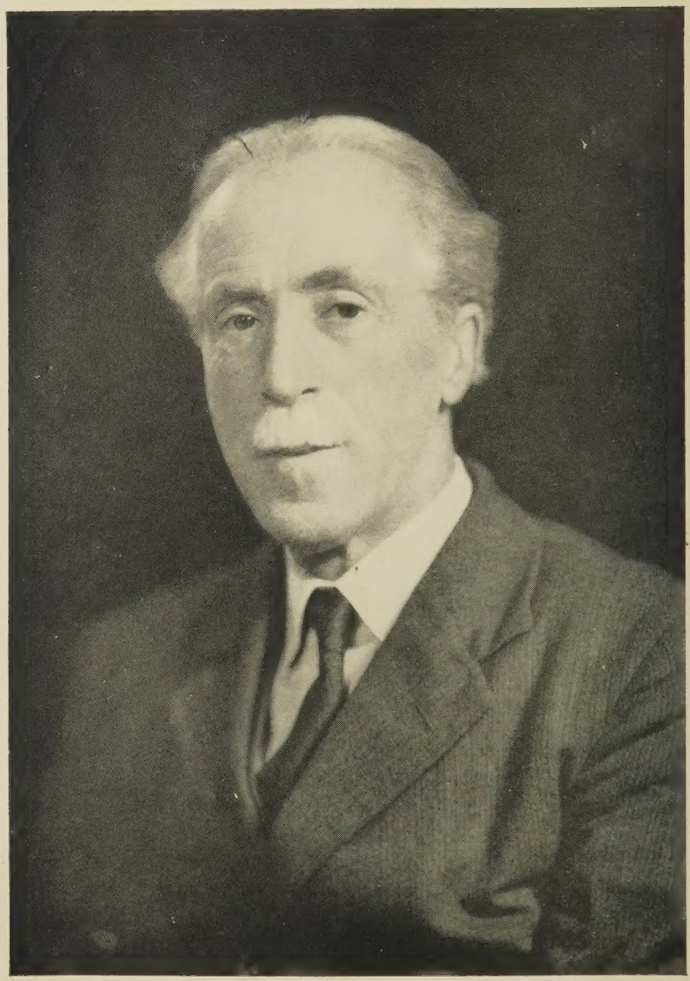
It is inconceivable that the young rustic of Stratford should have gained access to these Royal Entertainments.

A correspondent sends us the following extract from *Family Names and Their Story* by S. Baring-Gould:—

Nick—and descriptive names.

"Bacon is not of the pig, piggy, but comes from Bascoin, the family name of the Seigneurs of Molai.

Anchetel Bascoin before the Conquest made grants of his lordship of Molai to Ste. Barbe-en-Auge; and William Bacon, Lord of Molai, in 1082 founded Holy Trinity, Caen; in 1154 Rogier Bacon is mentioned as of Ville-en-Molai, who held as well estates in Wiltshire.



BERTRAM G. THEOBALD